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THE TRADITIONS OF THE EAST: THE TYPOLOGY OF MENTAL CODES OF THE ARTISTIC THINKING AND ARTISTIC PICTURES OF THE WORLD

Abstract. In the course of this study, the systems of truth and artistic thinking were examined that ignored the Aristotelian law of the excluded middle: these are nondualistic and pantheistic-monistic systems. These systems had a significant impact on the medieval art of the East, forming a particular picture of the world of art. The formulas of a nondualistic system are: “A is not identical to A, therefore A is A”, “A is A, therefore A is not A”. In the meantime, “there is neither A, nor not -A”. These absurd and paradoxical formulas permeate the entire Far Eastern thinking and can be found in the Taoist, Ch’an and Zen texts, as well as in Nagarjuna and appear in the method of the Far Eastern Art (“Draw a bamboo, become a bamboo, and then forget all about bamboos”) [18, p.806-811].

The masterpieces such as “The Patriarch chops a bamboo” (a medieval master) and “The Patriarch and a tiger” use an exclusive logic of psychic automatism. Some of “Sumi-e” pictures, especially the works of Toyo Sassu can be generally regarded as abstract expressionism.

The pantheistic monism pervades the entire medieval Islamic art. It manifested itself in architecture, book miniature and decorative arts

Pantheism-monism, which is a monistic system of truth, stands out in this research work, as the non-duality of the Far East does not prove to be a strict monism (Teachers of Zen would say: “Neither two nor One!”). “Vudjudism” deals with the Unity of Living, while the non-dualism of Mahayana and Zen looks into the emptiness of “Shunyata”.

As insists, Dr. Sc. Prof. A.A.Salamzade, [16, pp. 93, 94] the language of the pure monism doesn’t know “Nothing” or Zero. By A.G.Dugin this ignorance was typical to the Premordial Tradition [6]. But the most distinct expression Monism has got

in conception of the “only Being” by Ibn al – Arabi (“vahdat al-vujud”) and then, just, in the princip of Islamic Monotheism. Muslim Monism is not only identity of “1” itself (“1=1”), but also the conscious rejection from the dialogue with Unbeing (“1-0=1”), as the rejection of Zero, which can be ignored as a result of its unexist.

Key words: logic, tradition, monism, Islam, world picture, typology.

Introduction. In the early twentieth century the foundations of the Aristotelian logic experienced a shake and the three-valued logic of Gödel, Lukasiewicz and von Neumann emerged, while Marxists brought about the dialectical law of the unity of identity and difference [10]. In the meantime, multi-valued algebraic logics emerged in the West, while all these disproved “the law of the excluded middle”. (L-Zade).

In later periods it was revealed that multi-valued logics have existed for thousands of years in the East. One tetra-lemma of Nagarjuna alone consisted of four members.

K. G. Jung [12] and E. Fromm were the first ones to pay attention to the paradoxical non-dual logic. Later, D.T. Suzuki investigated this phenomenon through the lens of Zen Buddhism [18] and T.P. Grigoryeva [8], V.V. Malyavin [13] and E. Zavetskaya [24] spotted this logic in the Far Eastern traditions.

The basis of the philosophical methodology of this study is the concept of “plurality of worlds” by H. Everett and the “multiplicity of reality tunnels” by R.A. Wilson. [23]. The present study used methods of typology of cultures, typology of art, formal logic and information science, psychology, artistic analysis. Methodological basis of research is a comparative analysis.

The Mental Codes of the nondualistic system of truth and artistic thinking.

The dualistic artistic picture of the world evolved already in the antique aesthetic thoughts, while it did not gain any sufficient expression in the Classical Greek and Roman art (the antique theatre reverberates it in its fullest). The aesthetic categories are constructed based upon the principles of dual pairs in the ancient aesthetics (“beautiful and ugly”, “tragic and comic”, etc.), which is very uncommon to the Far Eastern aesthetic thinking. Successively these binary constructions were inherited by the Western European aesthetics.

A different system of truth and a different artistic world picture lies behind these properties of the Far Eastern art, which is closely associated with the practice of Chan Buddhism and Zen.

In Zen “higher affirmation extending beyond the limits of the logical antithesis of a simple affirmation or denial” is far more valued [18, p 382]. The Zen logic refutes the logic of Aristotle: “We usually state that “A” is “A” and “A” can never become “B”. However, in a worldview of Zen “A” is not “A”, and as a consequence “A” is “A”” [18, p. 404]. From this standpoint, a being is not a being, and a unit does not equal to a unit; a unit is zero, but a being is a non-being. As A equals to non-A, which is also affirmed by patriarch Chan Huey-nen, “the true mind is not a mind” [4]. Accordingly, a spontaneous unconscious or over-conscious character of the creative process in the art of Chan and Zen appears from this understanding. A more significance is attached to the understanding “absence of mind” (“musin” in Japanese and “u-sin” in Chinese) or absence of thoughts (“munen” in Japanese and “u-nyan in Chinese) in Chan and Zen aesthetics of art, which is necessary in the artistic creativity [18, p.806-811].

In the opinion of V. V. Malyavin “desire to depict the metamorphosis of things,” pushed the artist to ensure that the image is reduced to “pure expression”, “which is carried out in a spontaneous non-duality of intimate interior and decorative exterior” [13, p. 172].

The greatest impact Chan Buddhism had in the work of many artists of the XIII century, namely Mu Qi, Liang Kai, Ying Yujian [13], whose paintings reminiscent of the creations of Kandinsky and American abstract expressionists. as well as the abstract expressionists of the XX century, the Chinese masters of the XIII century were guided by the creative method of psychic automatism and spontaneous improvisation, which naturally flowed from Chan principle of a “no-mind” and “lack of thought”.

Chan also had an impact on the artists of flow “wen-jen-hua” (“the painting of men of letters”) of the XII century, particularly in calligraphy and painting Mi Fu. [24]

Regarding the poetry, it can be said that Chan has formed the entire poetry of the era of Tang and, in particular, already mentioned Wang Wei and Monk Zhao-Jian. [20]

The word “Chan” is the Chinese transliteration of the Indian word “dhyana” (deep meditation, reaching to the “samadhi”). However, if the Indian “dhyana” is a complete death of the mind (“nirodh”) and its complete distraction from any of objects, then Chan and Zen tend to enter the activity of “mind”, or rather of “no-mind” in “satori”. “Satori” is mobilizing of all the forces of the organism and the enlightenment in the “Dasein” (Haydegger).

A great Japanese poet Matsuo Basho, who was taught Zen-training from Bankai, was guided by permanent “satori” in his work. Basho told his disciples: “haiku and no other thoughts,” or another “haiku should be written ahead of the idea”. [2, p. 27] Outstanding Zen painter Toyo Sassyu also tended to the complete psychic automatism and improvisation. Zen also indirectly influenced the masters of Japanese prints “Ukiyo-e” Hokusay, Hiroshige and others.

The law of the dialectical unity of identity and difference originated in ancient Indian philosophy and penetrated deeply into Zen, where it is called “bhadosokusyabetsu, syabetsusokubhedo”, i.e. “the identity in difference and the difference in the identity.” Its effect can be illustrated in a haiku by Basho:

“All the vines look alike.

And gourds in autumn?

No identical of two!” [11, p. 256]

The pantheistic monism and Sufi art picture of the world.

From the perspective of monistic doctrines, on the contrary, all that exists is only being, non-being does not exist.

If in the dualistic art picture of the world beauty and ugliness – are the equal independent origins, then in the monistic art picture of the world of binary opposition there is just no “beauty-ugliness”, because it recognizes the existence of beauty only, and as if ugliness does not exist. This monistic concept of beauty we see in Sufi aesthetics and the art of the Muslim East.

With this monism, to non-recognition of the availability of alternatives to good and beauty is related one feature of the miniatures of the Muslim East, about which we can say by words of Pitirim Sorokin: “The vulgar, low, ugly, abnormal, bizarre cannot be the subject of such art. Even if the negative values are selected for the image, they also get embellished ... “[17). This trait of eastern miniature notices Niyazi Mehdi: “... in the art of miniatures the images of ugly were minimal, peripheral. Sometimes portrayed, as is evident from the Azerbaijani miniature “Battle Tahmuras with divas”, ugly, terrible looks of fantastic creatures, but it is the fabulousness of these images that seems to weaken their negative impact on the decorativeness of the image... In general, decorations were incompatible with the ugly for the medieval artist” [14, p. 3-21]. We can say that sometimes eastern miniaturist so embellished and ennobled the things that are considered to be ugly portrayed in the miniatures, that they were already a few strange, bizarre manifestations

of the beautiful, not the ugly. Of course, in the eastern miniature of classical period were found the death scenes of characters, for example, in the battle scenes, but they are fabulously surreal, unreliable and in no way are designed for catharsis.

Possessed a monistic understanding of the world. Shaytan, from the Islamic point of view, is not a worthy adversary of God, for they are incommensurable. Allah is great, and shaytan negligible. "Allah is beautiful and loves beauty!" - says a well-known hadith. Mosque - a house of Being, of spirit, there is no place for unspiritual. All Sufi teaching that is reflected in the eastern miniature permeated with the spirit of pantheistic-monotheistic monism.

Muslim miniature, especially Tabriz miniature, is a vivid embodiment of the idea of "Unity of Being", which is called vudiudism. Firstly, all the works of Tabriz miniaturists of the XVI century, i.e., the heyday of the school, are so the integral and permeated by the unity of all the figurative elements that we can only marvel at the skills of the artists of the school of Sultan Muhammad. Secondly, many of the miniaturists display not a literary plot of illustrated manuscripts, but the model of the whole universe. These are "Majlis at courtyard of Sam Mirza" of Sultan Muhammad, miniatures of Mirza Ali or Agha MirekIsfahani ("Khosrov and Shirin listen to stories of the maids"). These miniatures represent Sufi conical model of the universe that can be seen from their cone-shaped compositions.

Conclusion.

- 1) For the first time it was revealed in this work that in artistic creativity, in the world of art prevailed non-Aristotelian logical-information codes. This was shown by the example of the Muslim, and especially the Far Eastern art.
- 2) The artistic structure of the Quran and its semantic content is dominated by "Aristotelian" logic-information codes, rigid dualistic logic, which eliminates paradoxes. On the contrary, in Sufism and Sufi art, particularly in the eastern miniature, architectural decoration, etc. are dominated by monistic mental codes. ("1=1", "1-0=1")
- 3) It has been shown that none of the existing systems of truth, based on Aristotelian and non-Aristotelian codes cannot claim to be the absolute truth.
- 4) In the non-dualistic removal of subject-object separation lies a great danger.

However, it is the objective (the removal of the opposition) that Zen pursues. As in the tank of Setetsu:

“In the dark night
What will I pour in one
With my heart?
It is autumn lightning
That flickers in the clouds.” [11]

- 5) And so we come to the conclusion that the differences in systems of truth, types of artistic thought and artistic pictures of the world stem from the neuro-linguistic programming and subtle energy centers, in particular right-hand “causal” (a term by K. Wilber) heart and “love center” “in the heart chakra. The centers studied by M. Eliade [7] and K. Wilber [22] behave differently according to the “nested” program. If you enter content of Surahs “Al-Fatiha” and “Al-Ikhlās” into them, they will contribute to the development of the supernatural discrimination of consciousness and become the “point of non-identity” [19] of man and of the world, man and God, which corresponds to the Islamic worldview. If you enter Hindu mantras in them and let the archetypes of Hindu deities into them, then they will turn to identical Atman in Vedānta Brahman. If we let vacuum fluids (or emptiness) in them in the tradition of Chan and Zen, then they will turn into “u-sin” (Chinese) or “mu-sin” (Japanese) - “empty” or “absent” heart, ready to merge with nature and to the implementation of the “suchness” (“tathata”). Therefore, in poetry and painting of the Far East, the main thing - the landscape, the scenery, but of course, refracted through the meditation on consciousness. And in poetry and painting of the Muslim East, in particular Azerbaijan, the main thing is a man, a carrier of “points of non-identity.” Needless to say that pluralism of the mental codes is not pluralism of Absolute Truth.

Thus, the Muslim art developed under the influence of both Islam and vudjudizm-pantheism. It is necessary to add here the Turkic, Arab, and Persian local ethnic traditions.

- 6) The Far-Eastern art with its metamorphoses of dualism (“yin-yang”) and non-dualism (in Taoism and Chan) also developed under the influence of many factors: the irrational Taoism and Zen Buddhism and the rational Confucianism.

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Tahir Bayramov (Azərbaycan)**Şərq ənənələri: bədii təfəkkür kodlarının və dünyanın bədii mənzərəsinin tipologiyası**

Professor Ə.Ə.Salamzadənin iddia etdiyi kimi sırf monizmin izhar dili riyazi sıfırın “heç nə” anlayışını tanıdır: belə ki, A.Duqinin fikrinə görə bu bilməməzlik ən ilkn ənənəyə xas idi. Lakin monizm özünün ən aydın ifadəsini İbn əl-Ərəbinin “vəhdət əl-vücut” adlandırdığı Varlığın Vəhdaniyyəti konsepsiyasında və sözsüz ki, İslam monoteizmi nəzəriyyəsində tapmışdır.

Amma onu da demək lazımdır ki, müsəlman elmində riyazi sıfır anlayışı N.Tusi və onun kimi başqa alimlərin əsərlərindən artıq məlum idi. Ona görə də müsəlman monizmi təkcə Vahidin öz-özü ilə eyniyyəti («1=1») deyil, həm də Onun yoxluqla («1-0=1») dialoqdan imtina etməsi, daha doğrusu sıfırın istisina olunmasıdır, çünki qeyri-mövcudluğu səbəbindən onun (yəni sıfırın) üzərindən rahatlıqla vaz keçilə bilər.

Advayta-vedantanın, mahayanların, qismən daosizmin qeyri-dualizmi və xüsusən Çan/Dzen-buddizm variantları, sol yarımkürəyə xas olan rəşional düşüncənin dqiatal (rəqəmsal) kodunu dağıdaraq əvəzində “ani həll olunan nirvana”nı (A.Kurayev) təklif edir. Buna baxmayaraq yaxud da bütün bunların sayəsində Çan və Dzen Çin və Yapon bədii təfəkkürünə güclü təsir edə bilibdir. Onlar Van Vey, Tszyao Jan, Mi Fu, Masuo Basyo, Utamaro, Xirosiqe, Xokusay, Toyo Sessyu kimi görkəmli rəssam, xəttat və şairlərin yaradıcılığına təsir etmişdir. Həmçinin Dzen samurayların ölüm estetikasına (Misima) və hərbi sənətə təsir etmişdir.

İslam monizmi də («vəhdət əl-vücut») həmçinin türk-müsəlman, sufi incəsənətinə: məscidlərin memarlığına, kitab miniatürlərinə, xəttatlığa, ornamentə təsir etmişdir. Deyə bilərik ki, qeyri-dualizm öz “reallığının tuncəli” üçün həqiqətdir (dualizm – özününkü, monizm də – özününükü üçün...). Lakin mental kodların plüralizmi heç də Vahid olan Mütləq Həqiqətin plüralizmi demək deyil, çünki O Tək və Ayrılmazdır.

Açar sözlər: məntiq, ənənə, buddizm, monizm, islam, dünyanın mənzərəsi, tipologiya.

Таир Байрамов (Азербайджан)

Традиции Востока: типология кодов художественного мышления и художественных картин мира.

Язык чистого монизма, как утверждает проф. Э.А.Саламзаде, не знает «ничто» математического нуля: по А.Дугину, это незнание было присуще Изначальной традиции. Но наиболее чёткое выражение монизм получил в концепции единственности Бытия Ибн ал-Араби («vahdat al-vujud»), а также, собственно в самом принципе исламского монотеизма.

Однако надо сказать, что математический ноль был известен мусульманской науке Н.Туси и др. Поэтому формула мусульманского монизма – это не только самотождественность единицы (« $1=1$ »), но и сознательный отказ от диалога с небытием (« $1-0=1$ »), т.е. исключение нуля, которым можно пренебречь именно в силу его не-существования.

Не-дуализм адвайта-веданты, махаяны, отчасти даосизма, и, в особенности, чань и дзэн, разрушает дигитальный код левополушарного рационального мышления и предлагают взамен «быстрорастворимую нирвану» (Кураев).

Несмотря на это, или же благодаря всему этому, чань и дзэн оказали сильнейшее влияние на художественное мышление китайцев и японцев.

Они оказали влияние на таких значительных художников, каллиграфов и поэтов как Ван Вей, Цзяо Жань, Ми Фу, Мацуо Басё, Утамаро, Хиросигэ, Хокусай, Тоё Сэсю. Дзен также повлиял на самурайскую эстетику смерти (Ю.Мисима) и боевые искусства.

Исламский монизм («vəhdət əl-vüçüd») также повлиял на все сферы тюркско-мусульманского, суфийского искусства: архитектуру мечетей, книжную миниатюру, каллиграфию, орнамент. Можно сказать, что не-дуализм истинен для своего «туннеля реальности», дуализм – для своего, монизм – для своего. Но плюрализм ментальных кодов не означает плюрализма Абсолютной Истины, которая Едина.

Ключевые слова: логика, традиция, буддизм, монизм, ислам, картина мира, типология.